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ARCHITECTURAL TERRA COTTA

BROCHURE SERIES

VOLUME TWO



ORVILLE L. CLARK
ARCHITECT
BAKERSFIELD, CAL.

THE
THEATRE

NATIONAL
TERRA COTTA SOCIETY
U. S. A.

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ARCHITECTURAL TERRA COTTA
BROCHURE SERIES VOLUME TWO

THE THEATRE

SECOND EDITION

ARCHITECTURE IS THE ART
WHICH SO DISPOSES AND
ADORNS THE EDIFICES
RAISED BY MAN FOR WHAT-
SOEVER USES, THAT THE
SIGHT OF THEM CONTRIBUTES
TO HIS MENTAL HEALTH
POWER AND PLEASURE

—JOHN RUSKIN

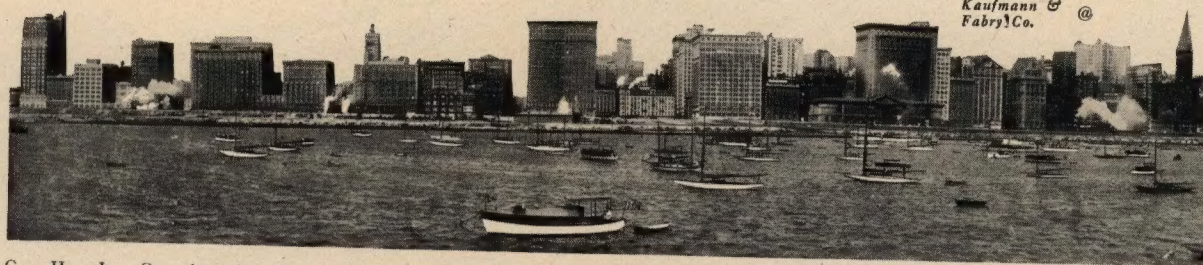


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C H I C A G O ' S T E R R A C O T T A L I N E

Architectural terra cotta not only meets all the requirements of beauty and durability, but equally important, it is most moderate in cost. Not only is the initial cost less than that of any other building material of similar merit but the expense of transporting and erecting it is low because of its light weight and great strength. These factors of lightness and strength nearly always lead the way to a considerable saving in the steel construction of the building.

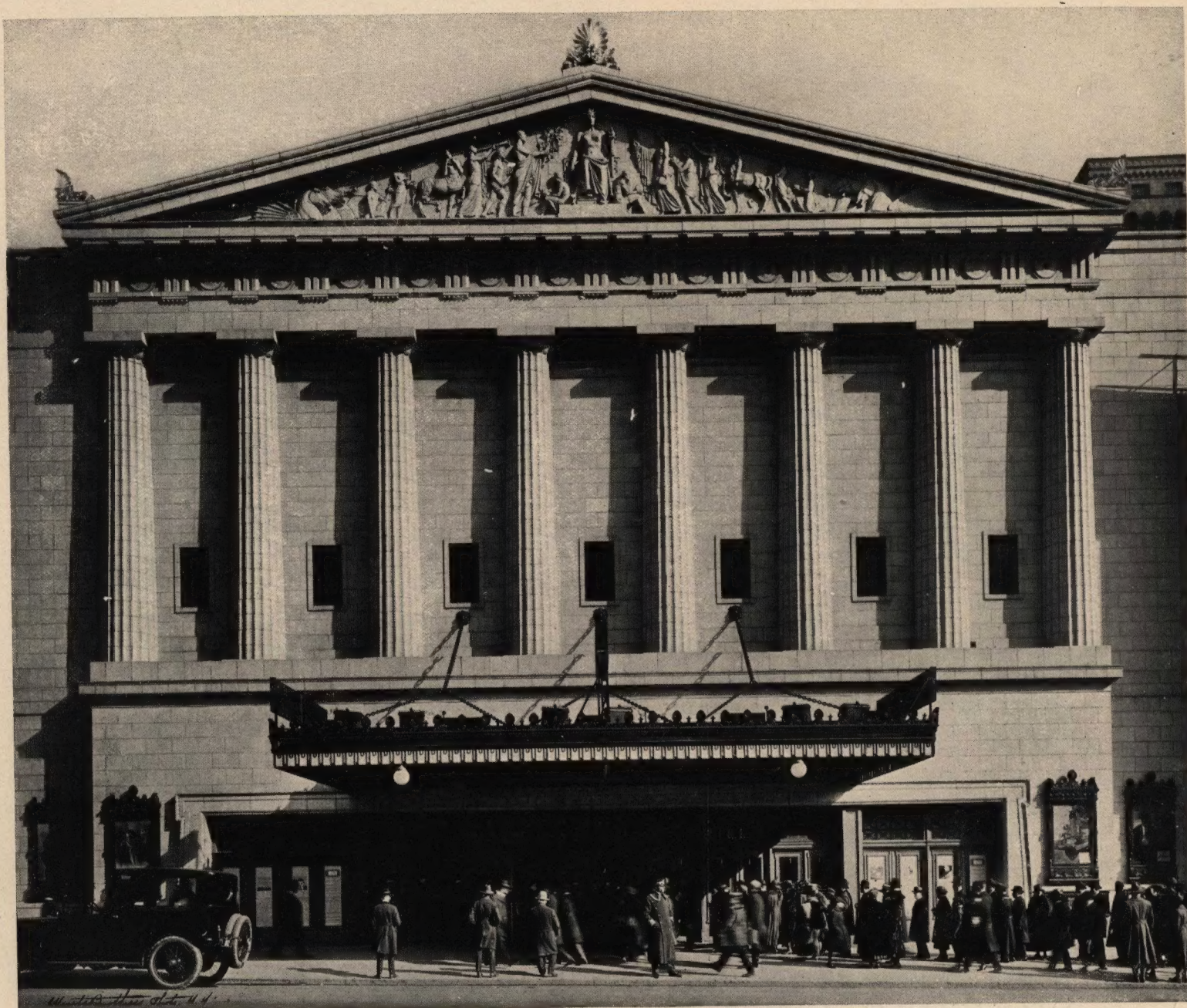
While there is probably no older manufactured material known to man than burned clay, the development of architectural terra cotta to its present perfected form is the result of deep research and the experience gained by its extensive manufacture and use in the United States during the last thirty-five to forty years—a period which has conclusively established its great merit as a permanent building material.

In the following pages of this brochure there have been gathered illustrations of a few theatres, together with specimens of interesting ornament and design. These are offered to the architect, owner and builder of the theatre as being, in general, typical of the use to which architectural terra cotta has been put.

The National Terra Cotta Society, publishers of this brochure, is an association of manufacturers with plants throughout the United States. The aim of the society is to serve those who seek to know more of architectural terra cotta and its qualities and to offer practical suggestions based on accumulated experience as to the best methods of utilizing its wide possibilities. By these methods the society hopes to make more generally and more fully known the unique qualities of architectural terra cotta—the building material which meets every demand.



S A N F R A N C I S C O ' S T E R R A C O T T A L I N E



RIVOLI THEATRE, NEW YORK CITY

Thomas W. Lamb, Architect



Detail of the Horses' Heads from the Left of the Pediment

IN this façade is seen a rendering of strictly classic type carried out in the Doric Order—this distinctly unusual and impressive theatre front is entirely of architectural terra cotta resembling grey granite with a tooled finish.

The Moving Picture and Its Place in American Drama*

By DANIEL FROHMAN

Theatrical Manager and Producer

AS a nation, Americans are great theatre-goers. Since the advent of moving pictures this national habit has been marvelously augmented. The "movies" are the modern miracle plays, the drama of the people and for the people. How wonderful and ingenious they are, and how well they serve in many ways both for entertainment and instruction. No form of amusement has ever gained such rapid and apparently stable popularity.

No manager can afford to ignore the fact that his galleries are being emptied by the moving pictures; no dramatist will succeed who defends himself against the cry of the gallery god. It is worth while for both of them to study the moving picture situation and see wherein it has its appeal. The people, the great public for whom managers strive, want action in their amusement. They do not get it in the problem dramas, in the psychological studies put upon the stage; they do get it on the screen. All audiences, young and old, want stories, and so the moving picture takes its place as a rapidly unfolding story-telling entertainment.

The moving picture in America will some day serve to vivify the better class drama in our schools, and will help to create a taste which will be healthy for the theatre itself. Plays are now being studied in colleges, as in fact, they have always been; but there are very few people gifted with sufficient imagination to make visible to themselves the pictorial quality of what they are reading. The moving picture will make more lucid the reading of "Hamlet" or "Julius Caesar" or "Romeo and Juliet" or "Coriolanus." The public often claims that we are destroying Shakespeare by presentation on the moving picture screen, but this is not so. We are, in truth, proving the value of literature, by showing the vitality of its action and its outward emotion, and the perfect physical structure of his works. Shakespeare's variety is never better seen than in the moving picture. There is something in him for all men.

Another advantage of the moving picture, is that of supplementing the imagination of the audience. No acted play ever begins at the beginning; there are many antecedent events which are set forth in dialogue and not always wholly grasped. These antecedent events the moving picture is able to vivify,—to make an inherent part of the story, by commencing at the first stage of interest. The camera adapts

itself to the mental demands of audiences. It is not easy to have a multiple number of scenes on the stage, when a play is given, but on the screen may be flashed back and forth any number of pictures to explain what a man thinks or what he sees.

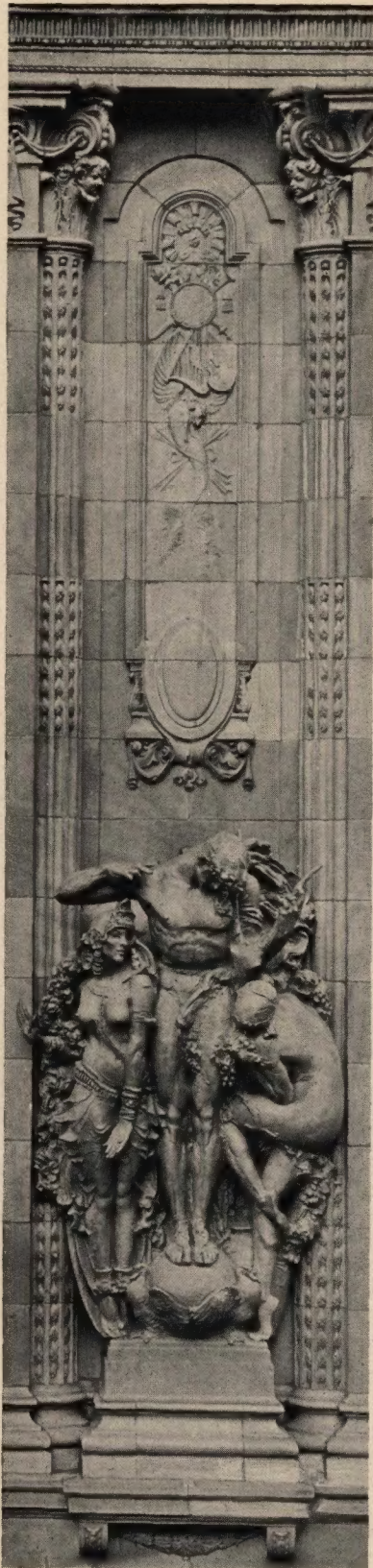
In "Julius Caesar," when Mark Anthony describes how he, among others, thrice offered Caesar a kingly crown "which he did thrice refuse," we, in making the film of the play, actually show the scene, with all of its mob movement and all of its craftiness, and so start the cause of action and the motive of the conspirators. The "Hamlet" film also begins long before the text.

Better than the stage can present it, the moving picture will bring within the reach of the masses the great events of the world and all the rich possibility of the great pageants. Where on any stage could one have witnessed the brilliancy of the Durbar or the coronation of King George V? While there is no thought in my mind that the picture will ever supplant the greatest of all arts—that of acting—it will reach people who otherwise would be untouched. Even though the film cannot preserve the warm personality of the actor it can fix for all time some semblance of the actor's technic, manner, and appearance. Who would not give much to see the visualized art of Edwin Booth or Richard Mansfield? Madame Sarah Bernhardt, who is enthusiastic about the moving picture, wrote to us after seeing herself on the film in the part of "Queen Elizabeth": "It is with a feeling of gratitude that I turn to the god of Genius to offer him prayer for the wonderful miracle that he has brought about, whereby he has given man power to hand down to posterity the greatest success of my career, 'Queen Elizabeth.' It is a great joy for me to know that my masterpiece is within reach of all people throughout the universe, and I hope it will be appreciated before and after I am gone." When James K. Hackett saw himself in the "Prisoner of Zenda" he exclaimed, "There is no death."

Already twenty thousand picture theatres are being operated in the country at large, and the investment in the industry is given by statistics as between eighty million and two hundred million dollars. These same statistics give the average daily attendance as five million people. We can safely say that the buildings which house this form of amusement have become permanent institutions in the United States.



*From an article by Mr. Daniel Frohman in THE BRICKBUILDER, Moving Picture Supplement, February, 1914.



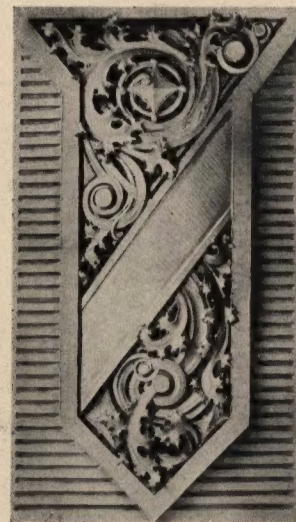
DECORATIVE treatment of the spaces between the pilasters of the main façade. The upper portion of this recess is filled with a low-relief panel with symbolic musical "attributes", and below are groups of sculpture depicting allegorically the "Dance" and "Music." These features illustrate admirably the adaptability of architectural terra cotta to ornamental detail.



THE ORPHEUM THEATRE, ST. LOUIS, MO.
G. Albert Lansburgh, Architect
Entirely of light color glazed terra cotta above water table.



Detail of Pilaster, Capital and Arch



ORPHEUS THEATRE, CHICAGO, ILLINOIS

Aroner & Somers, Architects

THE entire façade is of ivory white enamel architectural terra cotta. "This building is designed as a decorative entrance, and all motifs which would tend to destroy that impression have been omitted. A frank attempt has been made to reach a high form of architectural expression with as much dignity and architectural quality as is consistent with the spirit of the building. Gaiety is indicated by the spirit of the ornament, particularly by the playful note of the bas-relief panels, which are symbolic of the ancient, medieval and modern dance."



Detail of Central Figure
topping the Façade



Detail of Cartouche crowning the Pylons
which flank the Façade



Detail at Base of Pylons

THE GILES THEATRE, CHICAGO, ILL.
W. W. Clay, Architect

A THEATRE building of interesting originality both in general design and detail. The entire façade is granite architectural terra cotta of a dusky red shade.
(The entrance lobby is illustrated on page 26)



THE details shown above are found in the central portion of the frieze below the main cornice.



ELSMERE THEATRE, NEW YORK CITY
Shampan & Shampan, Architects

WHITE glazed architectural terra cotta used throughout the entire façade of the Elsmere Theatre.



SAXE THEATRE—ILLUMINATED

ENTIRE front is of light cream, lustrous enamel, architectural terra cotta. Attention is called to system of illumination, the light being reflected by the terra cotta.



SAXE THEATRE, MINNEAPOLIS, MINN.
Chapman & Magney, Architects



Detail of
Symbolic
Musical
"Attributes"



NEW ORPHEUM THEATRE, KANSAS CITY, MISSOURI
G. Albert Lansburgh, Architect

THIS theatre façade is of architectural terra cotta from the ground to the roof. The texture of the exterior terra cotta is a dull matt finish; the color resembles the lighter shades of pink Tennessee marble. The entrance lobby has a full arched terra cotta ceiling with polychrome panels in buff, rose, yellow, green and blue; the general body color being the same as exterior.



Detail of
Symbolic
Musical
"Attributes"



Detail over Main Cornice



Detail of Colonnade



Detail of Cheneaux



THE CALIFORNIA THEATRE, SAN FRANCISCO, CAL.

Alfred Henry Jacobs, Architect

The exterior is entirely of matt glazed architectural terra cotta in a mottled cream shade.



Detail from Parapet



Detail of Finial Urn



Detail of Pilaster Capital

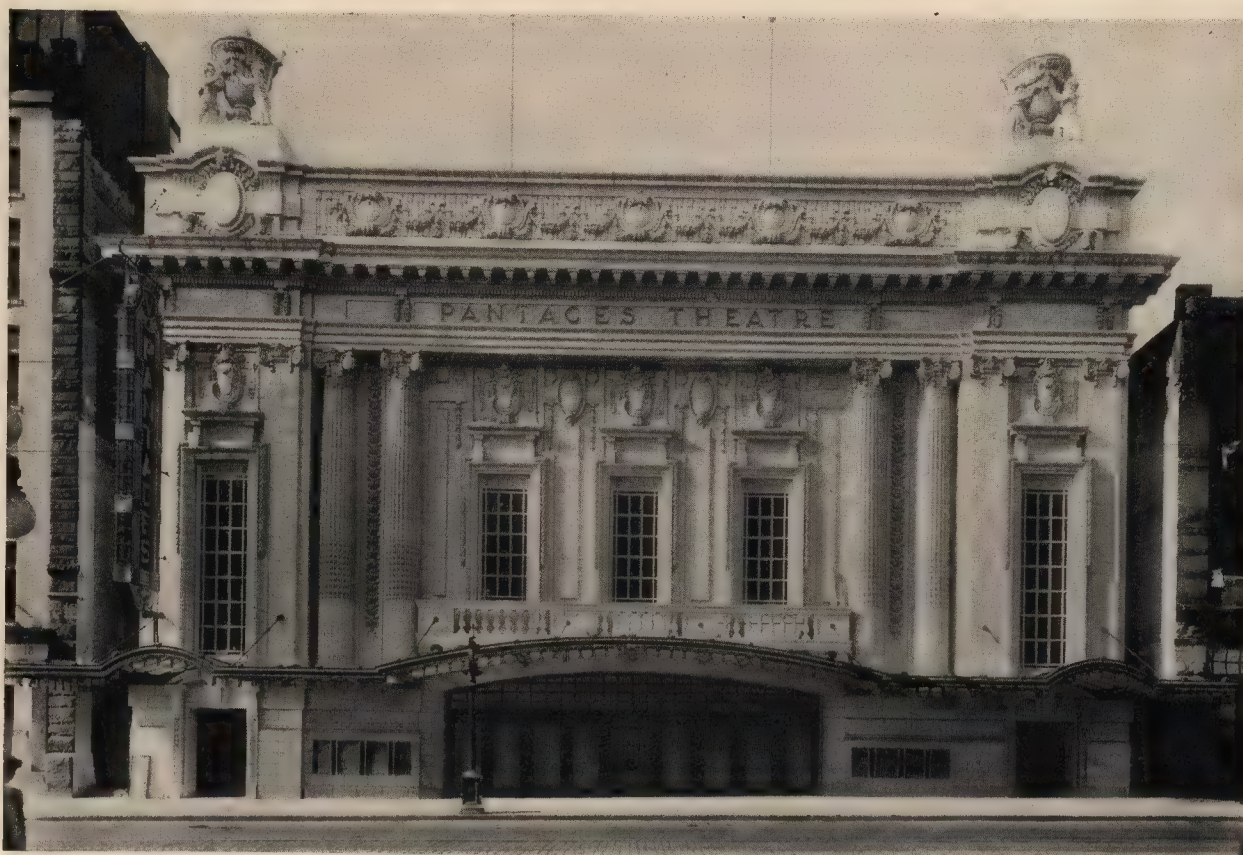
THE LIBERTY THEATRE

Youngstown, Ohio

C. Howard Crane, Architect

Stanley & Scheibel, Associate Architects

A THEATRE of classic design, of white architectural terra cotta with lustrous glaze, in the style of the Adam Brothers, combining grace and expressiveness in proportion and detail.



THE PANTAGES THEATRE, VANCOUVER, B. C.

Marcus B. Priteca, Architect

This exterior is entirely of a light color glazed architectural terra cotta.



THE CIRCLE THEATRE, INDIANAPOLIS, IND.

Rubush & Hunter, Architects

The architectural terra cotta front of this theatre is of cream matt glaze finish—the base course resembles polished granite.



FULTON THEATRE, NEW YORK CITY
Henry B. Herts, Architect



Detail of Corner



Detail of Wall Pattern

The general tone of this unusual architectural terra cotta exterior is cream—the wall pattern background is amber color and the rosettes are dark blue ceramic color.



Detail of Base



Detail showing capital and part of rusticated pilaster



Detail of broken pediment over door on the corner



Detail of Cartouche in the Frieze



Detail showing one of the two Bulletin Frames



THE BOOTH THEATRE, NEW YORK CITY

Henry B. Herts, Architect

The architectural terra cotta is matt glazed, cream white.



Detail at Marquise Chains

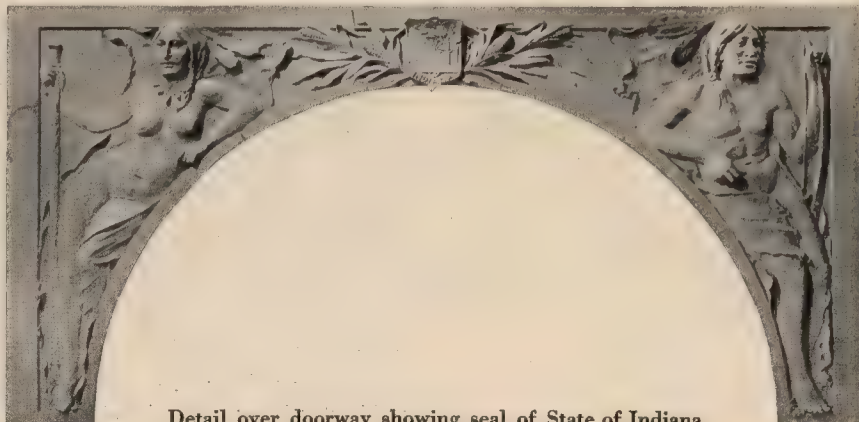


Detail at left of Façade



AMERICAN THEATRE, CHICAGO, ILLINOIS
Mahler & Cordell, Architects

ALL trim is of matt glazed architectural terra cotta. The more prominent ornamental features being typical of the name "American." The large Indian panels, at right and left of windows, are in low relief, and add much to the general effect.



Detail over doorway showing seal of State of Indiana





ADOLPH PHILIPP THEATRE, NEW YORK CITY

Jardine, Hill & Murdock, Architects

This entire façade is of white glazed architectural terra cotta.



MOVING PICTURE THEATRE, CHICAGO, ILL.

Perry & Thomas, Architects

Grey enamel architectural terra cotta, with polychrome treatment in ornament.



LINCOLN THEATRE, BLOOMFIELD, NEW JERSEY

Nathan Meyers, Architect

White enamel architectural terra cotta with polychrome treatment of ornament throughout.



GLADSTONE THEATRE, KANSAS CITY, KANSAS

E. T. Madorie, Architect

White matt and green enamel architectural terra cotta.



REGENT THEATRE, 116TH ST. AND SEVENTH AVE., NEW YORK CITY

Thomas W. Lamb, Architect

THE architectural terra cotta for the colonnade, first story, is of light cream matt finish; the ornament in arches, golden yellow; capitals, gold matt. Ornament in balconies, green enamel; terra cotta courses under cornice, green and golden yellow. The terra cotta tile in wall surface is a variegated bluish white fastened with a bronze spike at each corner.



LOEW'S NATIONAL THEATRE, 149TH ST. AND THIRD AVE., NEW YORK CITY

H. C. Severance and Neville & Bagge, Architects

White enamel architectural terra cotta with marble inserts on pilasters, arches and piers.



Detail of the Frieze



THE 81st STREET THEATRE

New York City

Thomas W. Lamb, Architect

THE entire exterior of this attractive theatre building is of matt glazed, cream-colored architectural terra cotta.

To the right is a detail of the cornice and balustrade. The detail illustrates the adaptability of architectural terra cotta to the finest kind of decorative modeling. A building of this character is a distinct asset to the neighborhood which it graces.





THE CHESTNUT STREET OPERA HOUSE, PHILADELPHIA, PA.

Bissell & Sinkler, Architects

This façade is entirely of architectural terra cotta. The color is light grey.



Detail of Pilaster



Detail showing Column Capitals, Arches, Ornamental Spandrels and a portion of the Incised Inscription



EMERY'S MAJESTIC THEATRE, PROVIDENCE, R. I.

Wm. R. Walker & Son, Architects

The terra cotta is cream matt glazed. The ornament is enriched with polychrome colors in delicate shades.



Detail of Arch over Entrance



Detail of Cartouche, with Symbolic Lyre,
from Main Façade, at right and left
of Large Arch over Entrance



THE MODJESKA THEATRE

Augusta, Ga.

G. Lloyd Preacher, Architect

The entire façade is of buff colored architectural terra cotta with polychrome details.



THE OLYMPIC THEATRE

Buffalo, N. Y.

Henry L. Spann, Architect

The principal color is grey, with polychrome detail of blue, lustrous white, cream, yellow, green, sienna and bright gold glaze.

THE RIALTO THEATRE

Omaha, Neb.

John Latenser & Sons, Architects

The trim of this theatre is light cream glazed terra cotta with a polychrome treatment of the ornamental cartouches at top of the rusticated piers.



THE PARKWAY THEATRE

Baltimore, Md.

O. B. Wright, Architect

All the trim above the base at sidewalk is entirely of architectural terra cotta in grey matt, glazed finish.



LOBBY OF THE STATE-LAKE THEATRE, CHICAGO, ILL.

G. Albert Lansburgh and C. W. & Geo. L. Rapp, Architects

THIS lobby interior is finished in cream satin enamel architectural terra cotta of a rather warm tone. The background of the pilasters and panels is of a light pink, bordering on tan, several shades darker than the main or body color. The ornament of the pilasters, panels and mouldings throughout, is executed in delicate shades of natural colors, including browns, greens, yellows, and tans, artistically shaded and blended with each other and with the main body color.



LOBBY OF THE GILES THEATRE

AUSTIN, ILL.

W. W. Clay, Architect

The walls of this lobby are of polychrome architectural terra cotta. The base course is black with a glazed finish. The exterior of this building is shown on page 10.



THE ORPHEUM THEATRE

St. Louis, Mo.

G. A. Lansburgh, Architect

This lobby, including the ceiling, is entirely of matt glazed architectural terra cotta. The ornaments in architrave and panels are relieved by a delicate polychromatic treatment. The exterior of this building is illustrated on page 8.



LOBBY OF THE GRAND THEATRE, HARTFORD, CONN.

F. C. Walz, Architect

An interior entirely of glazed architectural terra cotta. The general color is cream, the ornament is in polychrome, mainly golden yellow, green, red, blue and purple.



THE MARSHALL SQUARE THEATRE, CHICAGO, ILL.
A. L. Levy, Architect



THEATRE, CHICAGO, ILL.
Grossman & Proscauer, Architects
Ivory white enamel architectural terra cotta, red brick, polychrome panel.



Detail of Ornamental Panel in Parapet of Theatre
shown above



Ornamental Details of Halffield Theatre



HALFIELD THEATRE, CHICAGO, ILL.
Grossman & Proscauer, Architects
Entire façade is of ivory white enamel architectural terra cotta,
polychrome ornamentation.



Elliptical Window at Fourth Story

Attention is directed to the perforated terra cotta jointing of the ornamental lyre.

LIBERTY THEATRE

PITTSBURGH, PA.

E. B. Lee, Architect

ABOVE the water table this façade is entirely of light buff architectural terra cotta. At the right is shown a detail of the arched window head and capitals of pilasters on the main façade.





THE SELWYN THEATRE

NEW YORK CITY

George Keister, Architect

THE entire façade of this theatre and office building, from sidewalk to coping, is of grey granite architectural terra cotta.

From the point of view of property improvement, it will always be observed that an architectural terra cotta front compares very favorably with older buildings adjacent. This element of attraction is especially valuable in connection with the theatre.

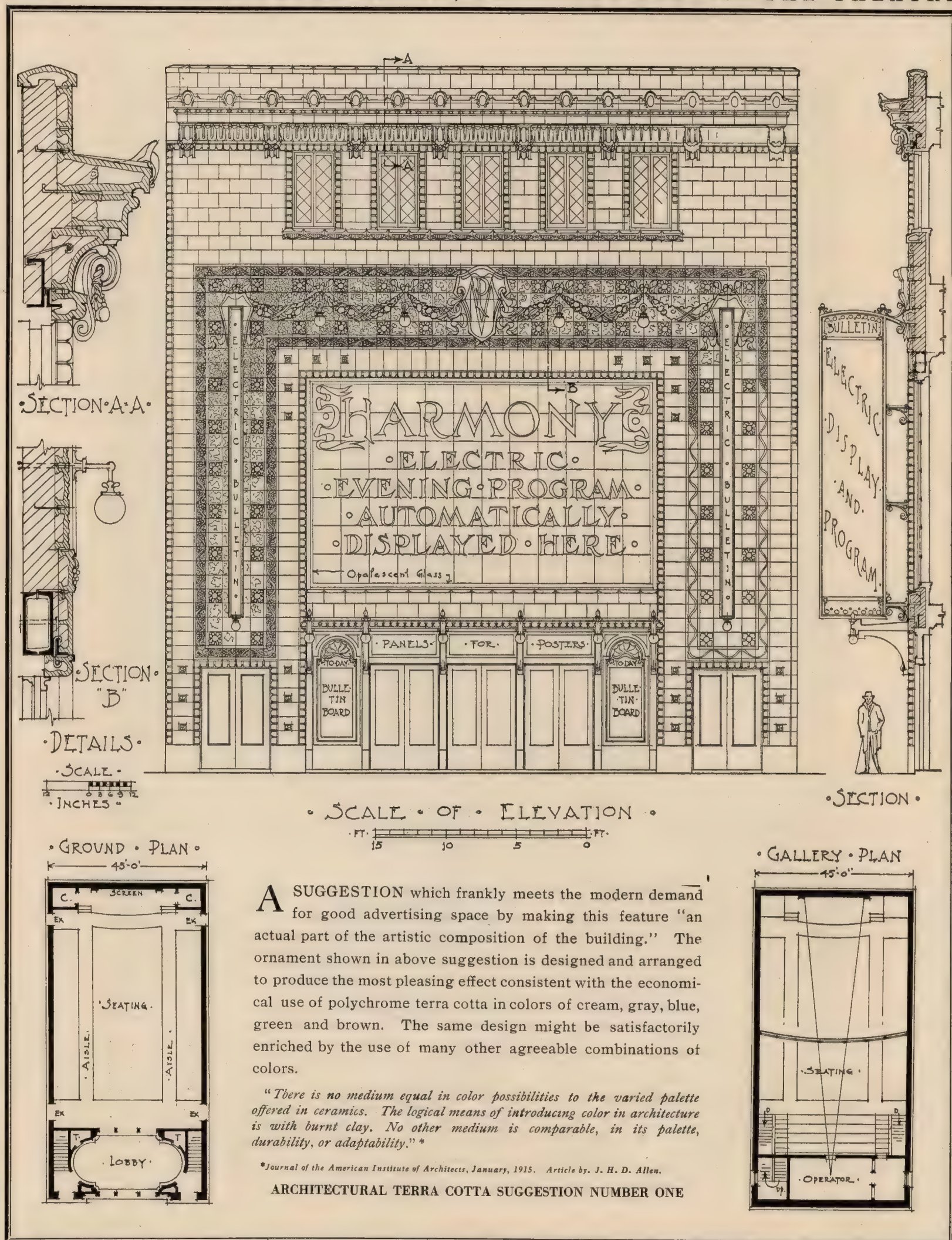




INTER-OCEAN BUILDING, CHICAGO, ILLINOIS

W. Carlys Zimmerman, Architect

THIS building, which formerly housed the "Inter-Ocean", a Chicago daily newspaper, was erected in 1900. It is now being remodeled into a motion picture theatre. The front is entirely of white matt glazed architectural terra cotta. In making the changes in this building, the front was the only portion that was retained unaltered. The terra cotta was found to be in perfect condition. Although the façade had not been cleaned in twenty years, washing with soap and water easily restored it to its original charm and freshness, as the illustration shows.

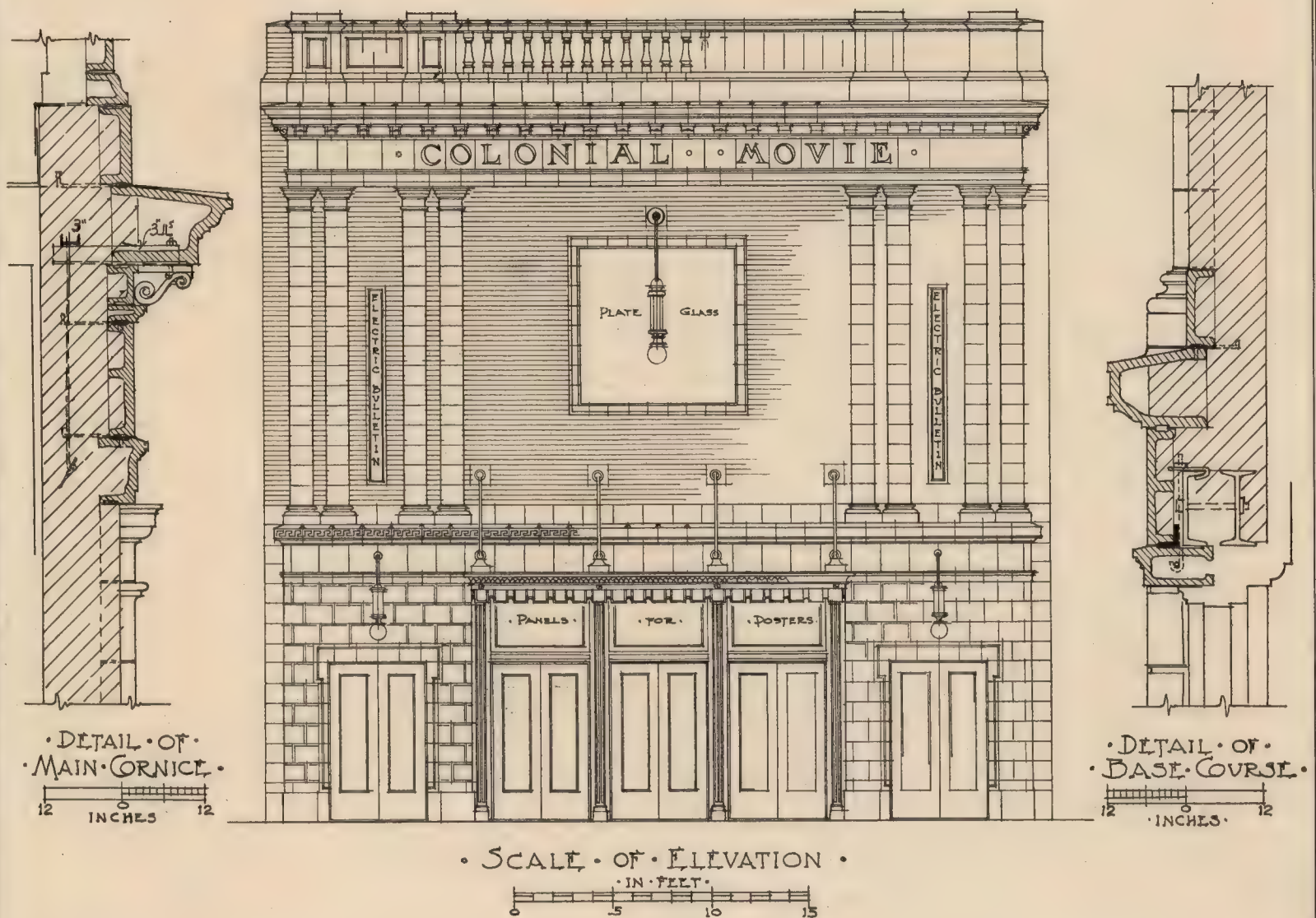


A SUGGESTION which frankly meets the modern demand for good advertising space by making this feature "an actual part of the artistic composition of the building." The ornament shown in above suggestion is designed and arranged to produce the most pleasing effect consistent with the economical use of polychrome terra cotta in colors of cream, gray, blue, green and brown. The same design might be satisfactorily enriched by the use of many other agreeable combinations of colors.

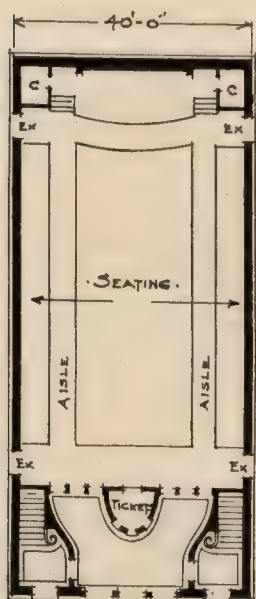
"There is no medium equal in color possibilities to the varied palette offered in ceramics. The logical means of introducing color in architecture is with burnt clay. No other medium is comparable, in its palette, durability, or adaptability." *

*Journal of the American Institute of Architects, January, 1915. Article by J. H. D. Allen.

ARCHITECTURAL TERRA COTTA SUGGESTION NUMBER ONE



• GROUND PLAN •

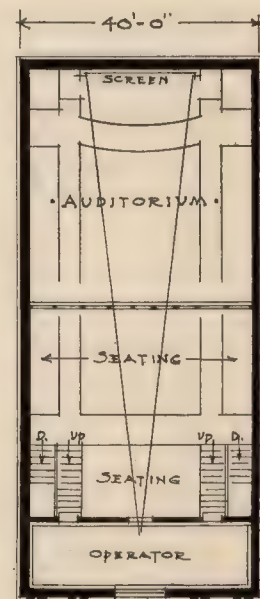


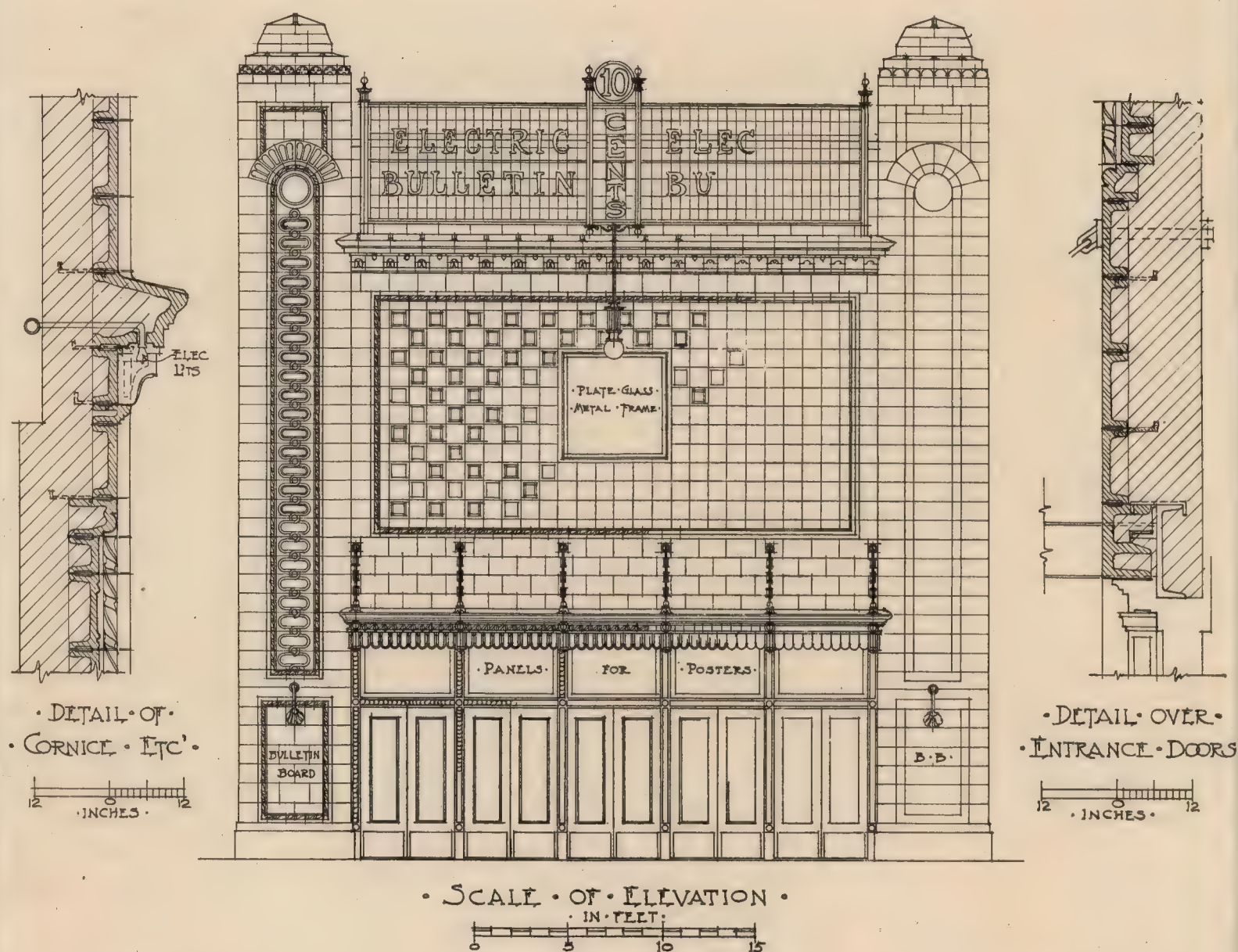
A "COLONIAL" which is not offered as a final word in its style, a remark applying equally to all the submitted suggestions. Half a dozen re-studies might result in as many different proportions, and while the last might appeal to one section, it might promptly be rejected in another.

The above, however, suggests that the dignified Colonial may be used for the Moving Picture Theatre wherever a preference for that style predominates, and that architectural terra cotta may be employed successfully for the accepted architectural effects for, besides other advantages, it provides the essential whiteness in a permanent form without the periodic use of paint or pigment.

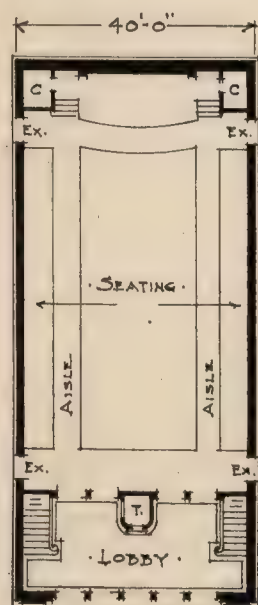
ARCHITECTURAL TERRA COTTA SUGGESTION NUMBER TWO

GALLERY PLAN •





• GROUND PLAN •

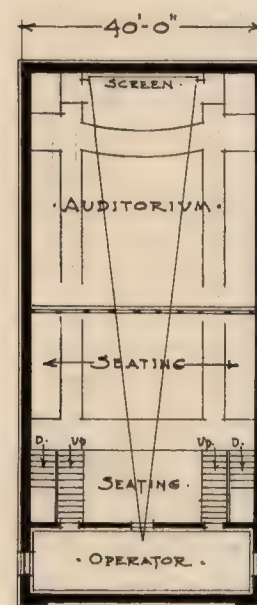


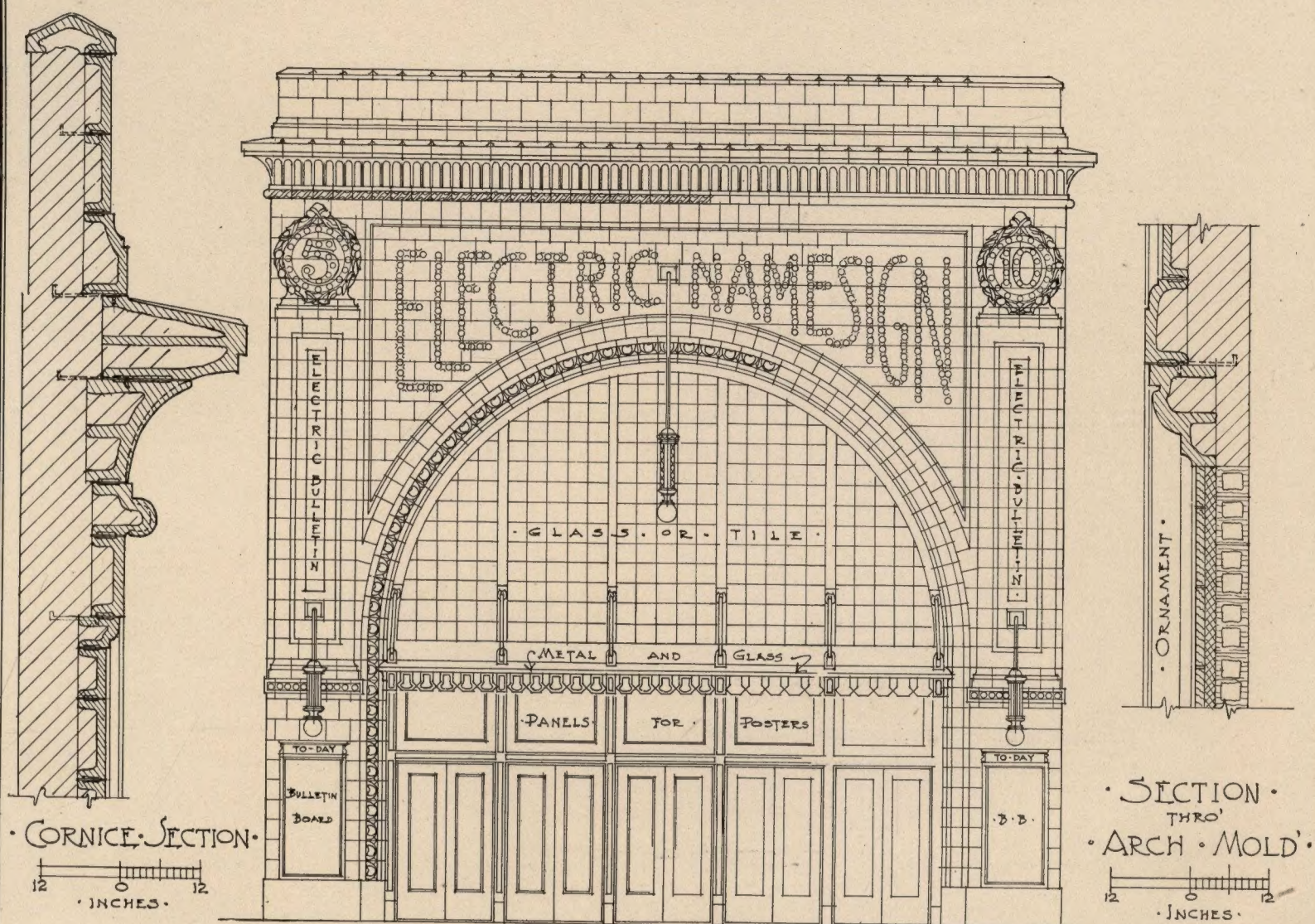
THIS type of façade for small theatres is not unfamiliar, similar designs having been very attractively executed in terra cotta. The arrangement of doors obviously creates an opportunity in decoration for the two pylons, which may be as ornate as desired. The position of the marquee and its projection over the sidewalk might possibly justify the omission of ornament in the field above. A great electric bulletin, now considered an essential form of advertising, is provided over the cornice and made a part of the design.

A façade of this simple type may be treated in various color combinations by using polychrome terra cotta; greater enrichment of ornament may also be thus obtained without adding materially to the cost of the building.

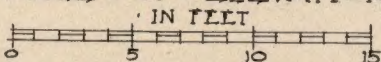
ARCHITECTURAL TERRA COTTA SUGGESTION NUMBER THREE

• GALLERY PLAN •

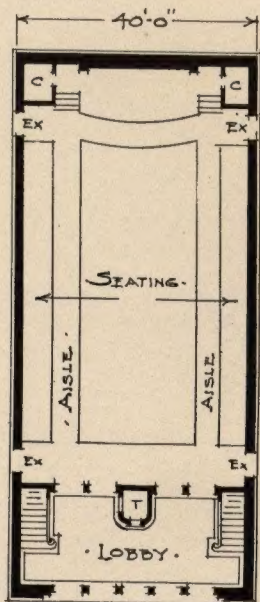




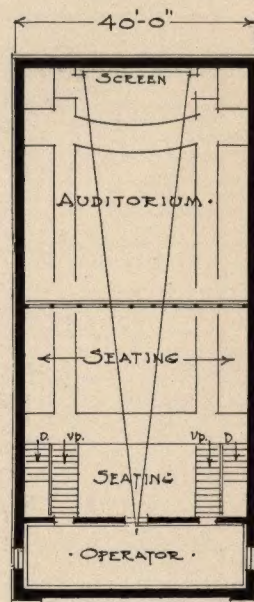
SCALE OF ELEVATION



GROUND PLAN



GALLERY PLAN



THIS façade is designed to show what may be done in architectural terra cotta with a type of building which is commonly executed in materials that must be frequently painted, or otherwise treated, either to preserve them from the action of the elements, or to maintain a neat appearance,—or both.

Ample provision has been made for the electric signs, bill boards, and arc lights, which are usually associated with Moving Picture Theatres. The ornament has been reduced to the simplest forms with the intention of merely suggesting a pleasing treatment in terra cotta. The design, however, permits of extended elaboration if desired.

The field within the arch and above the marquee may be left without ornament. If the entire entrance space beneath the arch were recessed in semi-circular form, and the marquee were omitted, an excellent opportunity for the introduction of geometrical ornament in polychrome terra cotta would result.

ARCHITECTURAL TERRA COTTA SUGGESTION NUMBER FOUR

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a building material more
adaptable than dramatic talent
itself. It is the ideal Architect-
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of taste and temperament, or
the telling of a graceful tale in
enduring form and color. It
possesses, also, peculiar prac-
tical qualities that make it the
most resourceful and reliable
medium employed in modern
construction.